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ABSTRACT

This discussion and activity guide is intended to accompany the third season (1991-92) of "Long Ago & Far Away," a dramatic series on public television which combines animation, live action, and puppetry to invite children ages 5 to 9 into the magical land of storytelling. The guide seeks to help teachers, librarians, or parents to lead children to respond to each film's content in a variety of ways that make "Long Ago & Far Away" a door into the world of literature. The guide first presents an introduction about the series, about television in the classroom, about using the guide, and a lesson on the art of animation. The guide next presents 22 lesson plans for particular "Long Ago & Far Away" episodes, each lesson plan containing a short section about the story, suggested activities before viewing, discussion questions and activities which encourage children to think about what they have seen, and a bibliography. Ordering information concludes the guide. (SR)

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Discussion
and
Activity Guide

Long Ago & Far Away

SEASON
III

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by
Susan Hepler

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This Discussion and Activity Guide was developed to accompany the third season premiering on public television in October 1991.

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From the Producer

Welcome to Season III of *Long Ago & Far Away*. Thanks to your enthusiastic response to our second season, we are back, ready to present more imaginative children's programming.

For those of you who are new to the series, I invite you to join your colleagues in using *Long Ago & Far Away* to introduce young children to the wonders of literature, language, and the imagination.

And to those of you returning to the series, let me thank you for your support and encouragement. We enjoyed hearing from you throughout the year. Your stories of how the series fit into your reading curricula, combined with your requests for "more shows!" helped us launch this third season. We've also used your suggestions of books and stories both to select titles for the current season and to suggest future programs to our favorite animators.

I hope you enjoy the new season as much as we do. I look forward to hearing from you.

Sandy Cohen
Producer
Long Ago & Far Away

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Long Ago & Far Away

About the Series

Once upon a time, young children discovered the world of fantasy through the magic of hearing stories told or read aloud. The stories — full of dragons and giants, quests and brave acts, exotic settings, and good conquering evil — kindled their imaginations and encouraged them to gain new insights into the world and themselves.

Now television has become our nation's primary storyteller, but the stories it tells to young children often lack the splendor and substance of the books and tales children might read. Commercial children's programs are at times frenetic, product-oriented, heavy-handed, and violent.

Long Ago & Far Away, a dramatic series that offers an attractive alternative to traditional commercial fare, invites children ages five to nine into the magical land of storytelling. It presents highly entertaining dramatic programs from around the world, programs that tell important stories in a captivating visual style. Unlike most children's television, these programs take the time to build wonder and delight, capturing the magic of such lasting stories as *The Pied Piper of Hamelin*, *Beauty and the Beast*, and *Merlin and the Dragons*.

The third season of *Long Ago & Far Away* presents 25 half-hours of dramatic and animated programs. Many of the stories are based on folktales or classic works while others are original screenplays. Animation, live action, and puppetry offer children a beautiful and sophisticated visual experience.

Long Ago & Far Away leads

viewers to foreign lands, introducing them to new people and experiences along the way. The series reflects the diversity of other times and places with films set in Russia, Hungary, Great Britain, or New York in 1919 at the height of the Harlem Renaissance. The series also reflects a diversity of cultures, customs, languages, texts, themes, music, and production styles, introducing the audience to a broad range of ideas and experiences.

These are award-winning films, many of which have never been seen in this country. Many of the programs are based on books, such as *Uncle Elephant* by Arnold Lobel, *The Reluctant Dragon* by Kenneth Grahame, Mordicai Gerstein's version of *Beauty and the Beast*, and Peter Spier's *Noah's Ark*. Other stories contain patterns found throughout children's literature, such as "the quest" and "helpful companions," or themes of "strong friendships" and "personal growth through brave acts."

This Discussion and Activity Guide seeks to make these children's book connections concrete so that parents, teachers, and librarians can follow the viewing of *Long Ago & Far Away* with

experiences that will involve children in the wealth of beauty and meaning that children's literature has to offer. In addition, the guide seeks to help teachers, librarians, parents, or anyone who works with children to lead them to respond to each film's content, both literary and visual, in a variety of ways, making *Long Ago & Far Away* a door into the world of literature.

Television in the Classroom

Television is a far-reaching, influential, and entertaining medium. Its potential for educating young children in the humanities, however, has largely been unrealized. Yet educators have seen the value of such public television programming as *The WonderWorks Family Movie*, *Reading Rainbow*, and *Long Ago & Far Away* in motivating children to read the books that these programs feature.

Long Ago & Far Away focuses on timeless stories, dramatizing or animating them to appeal to an audience of five- to nine-year-olds and their families. The dramatiza-



Cogrow Hall/Thames Television

tions are faithful to the spirit and intent of their literary sources. Thus, Mordicai Gerstein's magical hand-painted illustrations, brought to life for "Beauty and the Beast," reflect that tale's French origins; the animated puppetry of "The Fool of the World and the Flying Ship" is true to the Russian folktale on which it is based; elegant folk patterns decorate "Hungarian Folktales."

Subtleties in characterization and narrative, as well as the visual power of each film, invite children to experience the power of the story as it has been told or written. Consequently, when children encounter the actual book or a story similar to the one they have just viewed, they already have some familiarity with its content. This familiarity invites them to return to the literary source and to move into related literature.

Research tells us that children today need to be motivated to read. The years from five to nine are crucial ones for promoting reading, and what happens in school makes an essential difference. Yet in the past the curriculum has often concentrated on the basic skills of reading, rather than on the pleasures to be found in books. The many teachers and librarians who want to include children's books in their reading and language arts programs will find this television series and this guide supportive of their efforts and a joyful and meaningful part of their curricula.

Using This Guide

This guide has been set up to help educators — teachers, librarians, and parents — in several ways. In each lesson plan, the "About the Story" and "Before Viewing" sections are addressed to the adult. These sections give a short synopsis of each program's

story and feature ways to involve children in the ideas of the program before they see it. When the program is a dramatization of a book, it is suggested in several cases that teachers read aloud part of the book to bring children into the story as partly knowledgeable viewers. Children who have some expectations or predictions about the program's content understand better what they then see and hear.

"Discussing the Program" and "Activities" present ways to encourage children to think about what they have seen. These questions and activities are phrased, in most instances, directly to the child. Educators will need to rephrase, modify, or omit those that seem developmentally or experientially inappropriate for their own classrooms, since this guide is intended for use by diverse groups and the wide age range of five to nine. For instance, a teacher or parent of younger children might do only one activity or substitute talking for writing. A teacher of children who can work independently might ask pairs to choose different activities, while another might lead a whole class through one activity. When choosing a follow-up activity, it may help to recall that we want to build delighted readers, not frustrated ones.

The questions invite varying responses, requesting visual and verbal evidence from the film. Children are asked to reflect on the meaning or theme of the story, examine characters and their decisions, notice details of setting, or discover patterns that relate to other stories they know. Some questions also lead children to examine the filmmaker's artistry. This series gives the educator the opportunity to involve children in many discussions.

Activities invite educators and children to do something further with what they have seen, heard,

and discussed. Activities include art, drama, and construction, and nearly all ask for some kind of writing. These writing ideas spring naturally from what children have done, and many assume that during the writing process children may collaborate with others and also with the educator. The activity in each lesson asks readers to talk to one another. We know how powerfully peers influence every aspect of children's lives, including what they read and how they feel about reading in general.

The bibliography section in each lesson is closely related to the program the children have watched. For instance, the dream of "Rarg" is followed by a bibliography that leads readers into stories about dreamers and dreaming. The Greek myth of "Pegasus" is followed by two bibliographies, one of the other Greek myths for older readers, the other of horse stories from around the world for younger and older readers.

Each book is keyed (y) for readers up to seven years of age, (o) for independent readers of novels or more challenging picture and informational books, and (y/o) for those in between. This classification system is meant to serve as an aid rather than a limit. Children can often listen to more difficult stories than they can read on their own. Thus, many titles marked (o) may be just right for seven- or eight-year-olds to hear read aloud. (Note: Citations were current at press time, however, imprints and publishers change hands frequently. For some older books available in newer editions, the original date of publication has been given in parentheses. Consult *Books in Print*, your local library, or a children's bookstore for available editions.)

The questions, activities, and related readings form television's partnership with interested educators who wish to excite children about the discoveries awaiting them in books.

The Art of Animation

This lesson provides background information about the animation techniques used to create some of the programs in Long Ago & Far Away. The activities include hands-on instructions for students to create their own animated films.

Background

In *Long Ago and Far Away*, a toad sings to his garden in the rain, dragons fight, a horse flies, and a mouse becomes a sculptor. Through the techniques of animation, *anything* is possible.

Animation has come a long way since the first two-minute animated film came out in 1908. In the 1920s, the invention of a technique called cel animation made the animation process more efficient and longer films became possible. In 1928, Walt Disney Studios came out with *Steamboat*

Willie, the first sound animation film (and the first starring role for Mickey Mouse). Ten years later, Disney produced the first full-length feature animation film, *Snow White and the Seven Dwarfs*.

Since then, especially in the last decade, animation has become widely used in short and feature films, commercials, music videos, television programs, and instructional films.

Cel animation, the most popular animation technique, was used to produce many of the programs in *Long Ago & Far Away*, including "Bill the Minder," "Pegasus," "Abel's Island," and "More Hungarian Folktales." In this technique, each frame of a film is drawn on transparent celluloid overlays. Drawings that move on screen are placed over a background drawing that remains the same in the film for a few seconds or longer. In "Merlin and the Dragons," for example, while Merlin speaks to King Arthur, the backdrop of the library does not

change. Animators drew Merlin and King Arthur in various positions and then placed these different drawings over the backdrop.

For every second of animation, 24 frames are shot by a camera. Every frame is shot twice, so for one second of film an animator must make 12 separate drawings. That means one minute of animation takes 720 drawings. A half-hour requires 21,600 drawings.

In object animation (or 3-D animation), instead of filming drawings in different positions to create the illusion of movement, the camera takes pictures of objects that are moved. Anything that can be physically manipulated, including photographs, cutouts, puppets, and clay figures, can be animated. In "Frog and Toad Together," for example, Frog and Toad are latex puppets with movable joints that are moved slightly for every picture. The animators spent 12 hours to make just five seconds of "Frog and Toad Together." The entire 30-minute program took a full year



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To make "Uncle Elephant," animators filmed moveable figures in thousands of different poses, one frame at a time. It can take twelve hours of painstaking work to create five seconds of animation.



"Lucinda's Tale" required over 20,000 drawings to tell a story half an hour long. Here, one drawing or *cel* has been marked up to tell the colorist how the filmmaker wants people and objects to appear in the finished film.

to produce. Other object animation films in the series include "The Fool of the World and the Flying Ship," "Circus Dreams," and "The Pied Piper of Hamelin."

Other animation techniques include drawing on film and computer animation. Animators who draw directly on film eliminate the need for a camera, although they have limited space in which to create a picture. Using computers to create images that are transferred to film is the newest animation technique, but this method is costly and some people think that the pictures lack the warmth of hand-drawn images.

Instead of taping a soundtrack to match animated action, the sound of an animated film is recorded before the animation process begins. After the sound is recorded, animators draw the action or move the objects to match the dialogue. Later, music and other background sounds are added.

Activities

1. To make a flip book, cut a stack of paper into four-inch by six-inch pieces (the paper has to be thin enough to trace through but heavy enough to flip). Make a simple drawing with thin felt-tip pens on one of the sheets. Place a second sheet down and trace the same picture, only change slightly the part you would like to see move (for example, the mouth on a face). If you would like the whole picture to move, draw it in a slightly different position on each page. When you hold the pages together with one hand and flip the sheets with your other hand, your drawings will look like they are moving.

Another way to make a flip book is with Polaroid photographs. Using a tripod, take a picture of a clay figure or other object. After each photo, move the object slightly for the next picture. If you do not have a tripod, try to make sure all the pictures are taken at the same angle. Flip the developed photos (if you cut off the white bottom of these photos they will be easier to flip). You've just created object animation.

2. To make an animated film using the drawing-on-film method, put white paper on a worktable and tape a few feet of clear 16mm film leader on top. Without paying attention to the frame lines, decorate the piece of film in any way you like with felt-tip pens. This activity can be done alone or in a group, with each person working on a section of the film. Unwind more of the reel as needed. Put the film through a projector and watch your designs move!

You can also draw a word or simple design on one frame of the film, and change the size or position of it slightly in the next. Remember, 24 frames of film is only one second on screen.

3. If you have an 8mm- or 16mm-film camera or a video camera, one easy way to create an animated movie is with cutouts. After you draw a background for your story, draw and cut out designs or figures that will be the moving parts in your film. On a low table, place your cutouts on the background picture. With the camera on a tripod pointed at the picture, take a few frames by pressing the single-frame button on the film camera, or by quickly pressing the start/stop button twice on the video camera. Move the cutouts slightly for each successive picture. When the film is developed and run through a projector or the tape played on a monitor, your cutouts will move by themselves!

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How to Make Your Own Animated Movies and Videotapes, Yvonne Andersen. Little, Brown, 1991. (y/o)
Making Your Own Movies, Harry Helfman. Morrow, 1970. (o)

The Fool of the World and the Flying Ship

About the Story

In this traditional Russian folktale, the czar announces he will give his daughter Alexeya to the man who brings him a flying ship. The youngest of three brothers wins her hand aided by six helpful friends. Puppet animation captures the delightful eccentricities of the motley crew. This one-hour program is presented in two parts.

Before Viewing

Tell children that this story comes from Russia. Help them locate the USSR on a map or globe. Tell them that a czar (a type of ruler) is offering his daughter in marriage to the person who can bring him a flying ship. Have them guess what might happen if three brothers all try to win the daughter's hand. You may wish to read a version of the story from the bibliography before viewing. (If some time has elapsed before viewing Part II, ask students to recount what they remember about the story).

Discussing the Program

Part I

1. Who are the true "fools" so far in the story? Why?
2. What warning did the old man give Pyotr? How was this a lucky thing for Pyotr?
3. Pyotr had six people in the ship. Can you name them and tell a little about each one? We don't know the special talents of at least two of the passengers. What special talent do you guess they might have?
4. Why did you think Pyotr suddenly said, "I wish we weren't" when the group shouts "We're here at the czar's palace!"?

Part II

1. How did each passenger help Pyotr? Which one do you think was most necessary? Why?
2. How does the story show that Pyotr is a good person?
3. Were you happy with the ending? Would you have changed the ending in any way? Why? How?

Activities

1. Draw and write about one of the characters in the story. With others, put your pictures on the wall as an "art gallery" of characters.
2. With six other people, create a play of Pyotr in the ship heading toward the czar's palace.
3. Imagine you could be a passenger on the flying ship. Draw yourself in the ship and write or tell what your special talent would be. Or describe what it would feel like as you fly above the land.
4. Compare the book *The Fool of the World and the Flying Ship* with the program. Look for such things as varying characters and talents, different beginnings and endings, and extra characters.
5. Design, draw, or make your own model of a flying ship out of wood, clay, or cardboard.
6. Read another Russian folktale. What in your book reminds you of something in "The Fool of the World and the Flying Ship"?

Bibliography

The Fool of the World and the Flying Ship, Arthur Ransome, illustrated by Uri Shulevitz. Farrar, 1968. (y/o)

Other Russian folktales

Anna and the Seven Swans, Maida Silverman, illustrated by David Small. Morrow, 1984. (y)

Baba Yaga: A Russian Folktale, retold by Eric A. Kimmel, illustrated by Megan Lloyd. Holiday, 1991. (y/o)

Baboushka, Charles Mikolaycak. Holiday, 1984. (y/o)

Bony-Legs, Joanna Cole, illustrated by Dirk Zimmer. Macmillan, 1983. (y)

The Devils Who Learned to Be Good, Michael McCurdy. Little, Brown, 1987. (y/o)

The Little Snowgirl, adapted and illustrated by Carolyn Croll. Putnam, 1989. (y/o)

The Month Brothers: A Slavic Tale, Samuel Marshak, translated by Thomas P. Whitney, illustrated by Diane Stanley. Morrow, 1983. (y/o)

Salt: A Russian Tale, Harve Zemach, illustrated by Margot Zemach. Follett, 1965. (y/o)

Sorotchintzy Fair, Nikolai Gogol, illustrated by Gennadij Spirin. Godine, 1991. (o)

The Three Wonderful Beggars, Sally Scott. Greenwillow, 1987. (v/o)

The Turnip: An Old Russian Folktale, Pierr Morgan. Putnam, 1990. (y)

The Twelve Brothers and Other Fools, Mirra Ginsburg, illustrated by Anita Lobel. Dial, 1979. (y/o)

(For a bibliography of tales that follow the traditional pattern of this folktale, see "Other helpful companion stories," which follows "Hungarian Folktales.")



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The Emperor's New Clothes

About the Story

The traditional tale by Hans Christian Andersen is given a new twist as a young reporter covers this story for his hometown newspaper. In flashbacks, viewers see the king spending too much money on both a war and his clothes, making him unable to take care of his kingdom. When an exasperated weaver takes matters into his own hands, the king is made to appear the fool. His royal highness realizes his follies and begins to mend his ways — but not completely.

Before Viewing

If children are familiar with it, ask them to notice how this version is different. If they do not know the basic story, tell them that this story is about a king who thought too much about new clothes and had problems because of that.

Discussing the Program

1. What complaints did the people have against the emperor?
2. What did the weaver decide to do? Do you think his decision was wise? Why? What did the townspeople think of the weaver?
3. How did the emperor change as a result of the trickery? What do you think he should do for his kingdom now?
4. What big idea or moral might there be to this story?
5. One child told the truth in the story. Is it always a good idea to tell the truth or are there times when this is not a good idea?
6. Sometimes people or governments pay attention to unimportant things while big things are neglected. Can you think of examples of important things that people are neglecting right now that need some help or attention?

Activities

1. Design an elegant outfit for the emperor to wear. Use felt-tip markers to make the colors bright, or make a collage out of scraps of material.
2. Write an advertisement for a clothing company that wants to do business with the emperor. Include details of what your company will create for the emperor.
3. Compare this program with one of the versions of the story in the bibliography. Make a chart of the ways the stories are the same and the ways in which they differ.
4. Draw a picture of one of your favorite people in the story. Tell or write about what he or she is thinking or saying.
5. Pretend you are a TV reporter covering the story. Film your report or present it to the class. You might interview a villager or one of the people in Mandy's café.
6. Write a newspaper article covering the event. Then write a headline and draw a black-and-white picture to go with it.

Bibliography

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illustrated by Anne Rockwell. Harper, 1982. (y)

The Emperor's New Clothes, Hans Christian Andersen, illustrated by Virginia Lee Burton. Houghton Mifflin, 1979. (y/o)

The Emperor's New Clothes, Hans Christian Andersen, illustrated by Nadine Wescott. Little Brown, 1984. (y/o)

The Emperor's New Clothes, illustrated by Janet Stevens. Holiday, 1985. (y/o)

Variations on the theme of vanity

The Biggest House in the World, Leo Lionni. Pantheon, 1968. (y/o)

Dandelion, Don Freeman. Viking Penguin, 1964. (y)

The Fisherman and His Wife, The Brothers Grimm, translated by Randall Jarrell, illustrated by Margot Zemach. Farrar, 1980. (y/o)

Osa's Pride, Ann Grifalconi. Little, Brown, 1990. (Series) (y/o)

The Principal's New Clothes, Stephanie Calmenson, illustrated by Denise Brunkus. Scholastic, 1989. (y/o)

The Stonecutter: A Japanese Folktale, Gerald McDermott. Viking, 1975. (y/o)

The Stonecutter: An Indian Folktale, retold and illustrated by Pam Newton. Putnam, 1990. (y/o)

The Tortoise and the Hare: An Aesop Fable, Janet Stevens. Holiday, 1984. (y)



Michael Sporn Animation Inc. / Telecons Inc.

Uncle Elephant

About the Story

Based on the "I Can Read Book" *Uncle Elephant* by Arnold Lobel, this is a poignant story of a child's discovery of a new relationship with his uncle. When Arnie's parents are seemingly lost at sea, Uncle Elephant comes to care for Arnie. The two return to Uncle Elephant's country house where they make each other laugh and try to keep from worrying until Arnie's parents return.

Before Viewing

Tell very young children that this story begins in a sad way but ends happily. Ask them if they have ever stayed with a relative or friend while their parents or guardians were away. How did they feel at first? Later? What things did they do to pass the time?

Discussing the Program

1. How did Uncle Elephant cheer up Arnie at first? What next? How would you cheer up Arnie if you were his friend?
2. How do you think Arnie helped Uncle Elephant?
3. How did Uncle Elephant feel about Arnie when he took him home? How can you tell?
4. Is this a happy story or a sad one? Why?
5. Which part of the story was your favorite? What did you especially like about that part?

Activities

1. Who is someone in your family you like to spend time with? What do you like to do best of all? Draw a picture or write a story about your time with this person.
2. Uncle Elephant and Arnie greeted the dawn by trumpeting. Read the book and compare it with the film. What things are the same? What things are different? With



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others, make a chart of your findings.

3. Uncle Elephant cheered Arnie up by dressing in a ridiculous way. Find some dress-up clothes or a funny way to wear some regular clothes, and create a ridiculous outfit for yourself. Make other people laugh by showing them your costume.
4. Pretend you are Arnie and write a journal of four or five days you spend with your uncle. Tell what you do each day and how you are feeling.
5. Most of the stories below are about children who visit or are visited by relatives. Read some of these stories and think about how that child's life is made more fun or pleasant by knowing a relative. Tell others about your book.

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Uncle Elephant, Arnold Lobel.
Harper, 1981. (y)

Relating to relatives

- A Beautiful Seashell*, Ruth Lercher Bornstein. Harper, 1990. (y)
Fancy Aunt Jess, Amy Hest, illustrated by Amy Schwartz. Morrow, 1990. (y)
Fox in a Trap, Jane Resh Thomas, illustrated by Troy Howell. Clarion, 1987. (Series) (o)

- Granddaddy's Place*, Helen V. Griffith, illustrated by James Stevenson. Greenwillow, 1987. (y/o)
Grandma's Promise, Elaine Moore, illustrated by Elise Primavera. Lothrop, 1988. (Series) (y/o)
Great-uncle Felix, Denys Cazet. Orchard, 1988. (y)
The Hundred Penny Box, Sharon Bell Mathis, illustrated by Leo and Diane Dillon. Viking Penguin, 1975. (o)
Just Us Women, Jeannette Caines, illustrated by Pat Cummings. Harper, 1984. (1982) (y)
My Cousin Katie, Michael Garland. Crowell, 1989. (y)
Oma and Bobo, Amy Schwartz. Bradbury, 1987. (y)
Peter's Pockets, Eve Rice, illustrated by Nancy Winslow Parker. Greenwillow, 1989. (y)
Ramona Forever, Beverly Cleary. Morrow, 1984. (Series) (o)
The Relatives Came, Cynthia Rylant, illustrated by Stephen Gammell. Bradbury Press, 1985. (y/o)
Storm in the Night, Mary Stolz, illustrated by Pat Cummings. Harper, 1988. (y/o)
Uncle Wizzmo's New Used Car, Rodney A. Greenblatt. Harper, 1990. (y/o)
We Hate Rain! James Stevenson. Greenwillow, 1988. (Series) (y)
Willie Bea and the Time the Martians Landed, Virginia Hamilton. Greenwillow, 1983. (o)

(For a bibliography about friendships, see "Other books about friends," which follows "Frog and Toad.")

Lucinda's Tale

About the Story

In this original story, two girls, one black and one white, meet by accident and become friends. The year is 1919, the place New York's Harlem at the height of its renaissance. Rose wanders away from her father and is befriended by Lucie and Tom, a piano player. At the rousing conclusion, the girls go together to the vaudeville show, where Rose is reunited with her father and Tom takes his first bow as jazz pianist "Fats" Waller.

Before Viewing

Explain to children that this story happened over 70 years ago, when movies were silent. Ask them what they know about life then. Tell them to watch for other ways in which life then was different from today. You may wish to play a recording of the music of Fats Waller and ask children how that music makes them feel. Explain that jazz was the new music of that time. Tell them about vaudeville theater, the variety show of its day.

Discussing the Program

1. What part of the story did you like best? Why?
2. What musical part did you like best? Why?
3. How did Lucie help Rose? Do you think they will get to see each other again? What else might they do together?
4. How are you different from your friends? What is special and fun about spending time at their houses?
5. How did Thomas's (Fats's) father feel about his piano playing at first? Why? How do your parents feel about the music you listen to?
6. In what ways do the lives of the people in this film differ from our lives now? What things in the past are similar to those of today?



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Activities

1. Draw a picture of someone in the story doing something fun. Write or tell about your picture.
2. Listen to some of Fats Waller's lively variations on ragtime music or to music from the movie, *The Sting*. Write or talk about how the music makes you feel or, with others, make up a dance and perform it for someone else.
3. The girls went to the Lincoln, a famous movie house and vaudeville theater. Draw a picture of yourself at a real or imaginary theater. Write or tell about your picture.
4. How do you think Rose might have felt when she was separated from her father? Have you ever been separated from someone or lost? Write a story about how you felt and what happened.
5. Go to the library and look up Fats Waller, Harlem in 1919, ragtime music, or vaudeville. Share your findings with someone.

Bibliography

About music and performing

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Rondo in C, Paul Fleischman, illustrated by Janet Wentworth. Harper, 1988. (y/o)

Snow White in New York, Fiona French. Oxford, 1987. (o)

Ty's One-Man Band, Mildred Pitts Walter, illustrated by Margot Tomes. Macmillan, 1987. (1980) (y/o)

(For stories about friendships, see the bibliography following "Frog and Toad.")

Merlin and the Dragons

About the Story

Young Arthur, who will soon be King Arthur, is troubled with dreams and worried because he doesn't know who his father is. Merlin, Arthur's teacher and adviser, remembers a time when his dreams troubled him, too, and he tells Arthur the story. When he was young, Merlin foresaw the defeat of a would-be conqueror named Vortigern, when two dragons fought and a white dragon defeated a red one. At the story's conclusion, Arthur realizes that he has a father, Uther Pendragon, and is indeed the rightful heir to the throne.

Before Viewing

Some children may have seen other programs or read books about young Arthur, while others may know the story from a different source. Ask children what they know about Arthur and Merlin. Since the story comes from Wales, you may wish to ask children to locate this country on a globe or map. According to legend, whoever removed the sword Excalibur from the stone would be the next king. Prepare students for the program by reading part of Arthur's boyhood story in Catherine Storr's retelling of *The Sword in the Stone*, or one of the stories of Merlin and Vortigern's tower (see bibliography).

Discussing the Program

1. What is your favorite part of this story? Why do you like that part?
2. In what ways are Arthur and Emrys (Merlin when he was young) alike?
3. What special talents did Emrys have that made him different from other children? How are some

people you know very special or talented?

4. The story says that "dragons are the true dreams of magicians and kings." What do other people dream about? What do you sometimes dream about?
5. What were some of the dreams Arthur and Emrys had? Which ones came true? In what ways might people's dreams come true?
6. In this story, what might Arthur have learned that would help him be a better king?

Activities

1. Draw a picture of your favorite part of the story. Write or tell about your picture.
2. Paint or draw a picture of a dream you have had or would like to have. Write or tell about your picture.
3. Find out more about King Arthur, the Round Table, and Merlin by visiting the library. Share your discoveries with other people by staging a play, creating a poster, or building a diorama.
4. Build a dragon from boxes, egg cartons, mailing tubes, plastic lids, and other things you can find. Tell or write an interesting story about this creature.
5. Make up a story about Arthur and his meeting with the white dragon that got away. Decide if

that dragon is good or bad before you begin. Illustrate your story.

Bibliography

Other versions of the story

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The Dragon's Boy, Jane Yolen. Harper, 1990. (o)
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Sir Gawain and the Green Knight, Selina Hastings, illustrated by Juan Wijngaard. Lothrop, 1981. (y/o)
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The Sword in the Stone, retold by Catherine Storr, illustrated by Susan Hunter. Raintree, 1985. (y/o)
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Tales of King Arthur, James Riordan, illustrated by Victor Ambrus. Macmillan, 1982. (o)
Wizard of Wind and Rock, Pamela F. Service. Macmillan, 1990. (y/o)

(For dragon stories more suitable for younger children, see the bibliography following "The Reluctant Dragon.")



1990 Lightyear Entertainment, L.P.

Pegasus

About the Story

The story of the flying horse of Greek mythology is told by Urania, youngest of the Muses. Urania cares for Pegasus until Athena presents the flying horse to Bellerophon, who rides it to battle against a monster. But Bellerophon's pride becomes his downfall when he rides Pegasus to Mt. Olympus to join the gods. Zeus casts man and horse out of the heavens, and Pegasus becomes a constellation.

Before Viewing

Ask children what they know about Pegasus or other Greek myths. Tell them that the Greeks of old told stories called myths that explained nature. These stories were also about the Greek gods, many of whom are mentioned in this story. Locate Greece on a map or globe. Tell children that the story begins with Jason killing Medusa from whose blood Pegasus is born.

Discussing the Program

1. Tell about Pegasus's life from his birth to his end. What special talents did Pegasus possess?
2. How was Urania a true friend to Pegasus? What does it mean to be a true friend? How are you a true friend to someone else?
3. If you could climb on Pegasus's back, where would you go? What words might you use to describe your fabulous flight?
4. The ancient Greeks thought it was important not to be too proud. Who in the story was too proud? What does it mean to be too proud? Have you ever been too proud? What happened?
5. What names of Greek gods or goddesses, monsters, or places did you recognize or remember from the film? What do you know about each name?



1990 Lighter Entertainment, L.P.

Activities

1. Draw a picture of Pegasus flying. If you wish, put yourself in the picture, too. Write or tell about your picture.
2. Make up an adventure you and some of your friends have with a flying horse. Or act out a part of the program for others.
3. Create another imaginary flying creature out of clay, colored paper, blocks, or out of chairs and blankets. Tell, write, or dramatize a story about your animal.
4. Make a list of flying words, such as *dipping*, *gliding*, and *flapping*. Write a poem about Pegasus or some other flying animal using as many of these words as you like.
5. Using some of the Greek myth books below, find out more about Medusa, Athena, Mt. Olympus, Zeus, the Chimera, or the Muses. Draw a picture and tell or write about what you have learned.
6. Look for signs in the neighborhood that feature a flying horse or winged messenger (gas station, florist shop, delivery companies, etc.). Why do you think those businesses chose that symbol?

Bibliography

Other versions of the story

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Pegasus, Krystyna Turska. Franklin Watts, 1970. (y/o)

Other books about Greek myths

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- Constellations and How They Came to Be*, Roy A. Gallant. Four Winds, 1991. (o)
- Daughter of the Earth*, Gerald McDermott. Delacorte, 1984. (y/o)
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- Jason and the Golden Fleece*, Leonard Everett Fisher. Holiday, 1990. (o)
- King Midas*, Catherine Storr. Raintree, 1985. (Series) (y/o)
- Tales of Pan*, Mordicai Gerstein. Harper, 1986. (y/o)
- Theseus and the Minotaur*, Warwick Hutton. Macmillan, 1990. (y/o)

Around the world with horse stories

- All the Pretty Horses*, Susan Jeffers. Scholastic, 1985. (1974) (y)
- The Flying Horses: Tales from China*, Jo Manton and Robert Gittings. Henry Holt, 1977. (o)
- The Hallowed Horse: A Folktale from India*, adapted and illustrated by Demi. Putnam, 1987. (y/o)
- The Magic Horse*, Sally Scott. Greenwillow, 1985. (y/o)
- The Silver Pony: A Story in Pictures*, Lynd Ward. Houghton Mifflin, 1973. (y/o)
- Song of the Horse*, Richard Kennedy, illustrated by Marcia Sewell. Dutton, 1981. (y/o)
- Wings*, Jane Yolen, illustrated by Dennis Nolan. Harcourt, 1991. (y/o)

Hungarian Folktales

About the Stories

Three classic folktales are presented in beautifully patterned and vivid animation. "Janko Raven" comes to the aid of an ant, a raven, and a fish who later repay him for his kindness when a king asks him to perform three impossible tasks. This "helpful companion" theme is found in tales from all over the world. "Pinko" is a magical boy who pays for his mischief to an old woodcutter by becoming his servant for three years. "The Hedgehog" presents an unlikely hero and bridegroom.

Before Viewing

Ask children to make a list with you of all the folktales they know in which the number three is important ("The Three Pigs," "The Devil with the Three Golden Hairs," and so forth). The discussion will be richer if you have read other folktales beforehand and have a class collection on display. Then add patterns such as three characters, three tasks, or three magical objects. Ask children to watch for other sets of three in these Hungarian folktales.

Discussing the Program

1. What other sets of three did you find to add to the list? What three acts of kindness did Janko Raven perform? How did the ants, ravens, and fish help in return?
2. Did the ending surprise you (when he did not choose a princess)? Why? What did you expect?
3. Why did Pinko become the servant of the old man? What magical qualities did Pinko seem to have?
4. What was the true identity of the Hedgehog? How do you suppose he became a hedgehog? What turned him back into a prince?

5. In these three tales, who was rewarded? What kinds of behavior earned them the rewards?
6. Which of the three tales was your favorite one? Why?

Activities

1. Draw a picture of a favorite part of the program. Write or tell about what your picture shows.
2. Read Jane Langton's retelling of a Latvian tale, *The Hedgehog Boy*, and compare it with the filmed Hungarian version. Can you locate both countries on a world map? Why might these two stories be similar? How might a story travel from one country to another?
3. The filmmaker makes beautiful patterns of fish, flying ravens, trees, and other natural shapes. Pick an animal or plant shape and cover a large piece of paper by repeating your own beautifully colored shapes.
4. Write your own "helpful companion" story using patterns you have observed. Read another "helpful companion" tale such as Maggie Duff's *Rum Pum Pum* or Gerald McDermott's *Anansi the Spider*. With others, develop a comparison chart with these categories across the top of the

chart: "Country of Tale," "Tasks the Main Character Has to Do," "Who Helps," "How Each Helps," "What the Main Character Earns or Wins." Tell others about the story you read.

Bibliography

A variation of the "Pinko" story

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Other "helpful companion" stories

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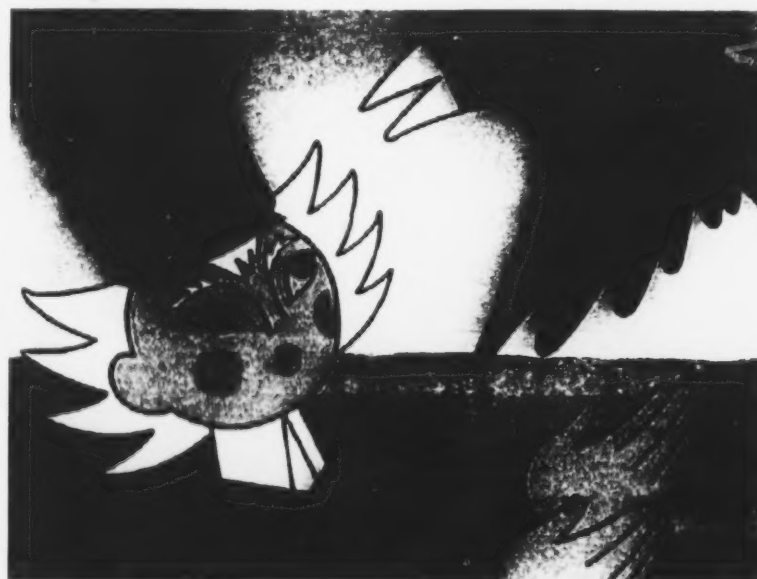
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The Fool of the World and the Flying Ship, edited by Arthur Ransome, illustrated by Uri Shulevitz. Farrar, 1968. (Russia) (y/o)

The Riddle of the Drum, translated and retold by Verna Aardema, illustrated by Tony Chen. Four Winds, 1979. (Mexico) (y/o)

Rum Pum Pum, Maggie Duff, illustrated by Jose Aruego and Ariane Dewey. Macmillan, 1978. (India) (y/o)

The Seven Chinese Brothers, Margaret Mahy, illustrated by Jean and Mou-Sien Tseng. Scholastic, 1990. (y/o)



1984, 1985 Margaret Tekemian

Abel's Island

About the Story

Abel, an articulate and sophisticated mouse, is stranded on an island after he ventures out in a torrential rainstorm, trying to rescue his wife's scarf. Abel tries one ingenious escape plan after another. Finally, after a year of trials, he is able to swim the river and return himself and the lost scarf to his beloved Amanda. This playful and elegantly told Robinson Crusoe story shows what survival can teach about strength of character.

Before Viewing

Ask children to make a list with you of what kinds of skills they think someone would need who was going to survive for a year alone on a deserted island. Or read the first three short chapters of William Steig's book, *Abel's Island*, on which the film is based. Then ask children what they know about Abel so far.

Discussing the Program

1. Make a list of all the ways Abel tried to get off the island. What other ways could he have tried?
2. In November, Abel found a watch and book. How did this discovery help Abel? Why do you guess Abel said he "needed the ticking" of the watch?
3. What other things or occurrences helped Abel to make it through the long winter? What skills did Abel develop? What talents did he discover in himself?
4. Why didn't Abel have a job back in Mossville? If Abel decided to take a job when he returned, what kinds of jobs might he be good at? Why?
5. How has Abel changed when he returns to Mossville? How is he still the same?

Activities

1. Make a board game of Abel's story that tries to get "Abel pieces" from the island to Mossville. Play your game to iron out the bugs and then write directions to teach others how to play it.
2. Create a box-top display of Abel's settlement using dirt, sticks, and other natural materials and put

- Abel in there, too. Write or talk about what your display shows.
3. With a friend, prepare an on-the-spot television news report, "Mouse Returns After Spending a Year in the Wild." Plan out the questions together before you present your interview to the class.
4. Abel said that his island was about 12,000 tails long. How could you translate that in human terms of feet, yards, or miles? About how long is Abel's island? With others, make up your own unit of measurement and measure something in the classroom.
5. Read another story about a resourceful mouse. How is the mouse you read about similar to Abel? Or find another book illustrated by William Steig. How is the main character of the book you read similar to Abel?

Bibliography

Abel's Island, William Steig. Farrar, 1976.

Other stories of resourceful or adventurous mice

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The Song of the Christmas Mouse, Shirley Rousseau Murphy, illustrated by Donna Diamond. Harper, 1990. (o)

The Story of the Jumping Mouse, John Steptoe. Morrow, 1989. (1984) (o)

Stuart Little, E. B. White, illustrated by Garth Williams. Harper, 1945. (y/o)

Where Are You Going, Little Mouse?, Robert Kraus, illustrated by Jose Aruego and Ariane Dewey.

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Michael Sporn Animation Inc./Tripoint Inc.

The Man Who Planted Trees

About the Story

In 1913, a storyteller walks through a desolate mountain region. He meets a quiet and peaceful shepherd who has made it his task to plant thousands of trees. Over the years, the forest grows and changes not only the region's climate but its inhabitants as well. This story of a shepherd, Elzéard Bouffier, is a reminder of the power of one person to make a difference.

Before Viewing

Ask children to describe what a land without water or trees might be like to live in. Then compare that with a land where trees and water are plentiful. How might the people living in each place be different?

Discussing the Program

1. What was the land like when the walker or narrator first came through? Why?
2. What did the narrator observe about the shepherd? What words would you use to describe the shepherd? What was his project?
3. How did the planting of trees first affect the valley where the old shepherd lived? How, in later years? How is it that water could return to the valley?
4. The narrator says about the shepherd, "I never saw him lose heart." What does this mean?
5. Can you think of others, like the old shepherd, who have made the world more beautiful? Others who have made small changes that had large results?

Activities

1. Read about two other planters who made the world more beautiful in *Miss Rumphius* by Barbara Cooney and *Johnny Appleseed* by Steven Kellogg. In what ways were



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these two like the old shepherd? In what ways were they different?

2. Design a monument to be placed in a park dedicated to Elzéard Bouffier. What will the plaque have written on it? Where in the park will it stand?
3. With others, make a list of the kinds of things people your age could do now to make the world a better place. What kinds of things can you work on when you become adults to make the world a better place?
4. Read a book from the list and draw a picture of your person doing something he or she did that made a difference. Write about what your picture shows. Then tell the class about your book.
5. With others, plant some tree seedlings in your community or visit a local nursery or tree farm.

Bibliography

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Peter the Great, Diane Stanley. Macmillan, 1986. (o)

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Wagon Wheels, Barbara Brenner, illustrated by Don Bolognese. Harper, 1978. (y)

A Weed Is a Flower: The Life of George Washington Carver, Alike. Simon & Schuster, 1988. (1965) (y)

Where Do You Think You're Going, Christopher Columbus? Jean Fritz, illustrated by Margot Tones. Putnam, 1980. (Series) (o)

Bill and Bunny

About the Story

In this story, Bill and his family welcome the birth of his baby sister. As she approaches her fourth birthday, it is obvious to all that Bunny is not like other kids. While the film avoids the use of the terms *autistic* or *mentally disabled*, Bunny does not relate to people and prefers to tear paper or uproot plants. The narration, in verse, asks whether this is a tragedy if Bunny is happy. The program encourages children to think about disabilities from various points of view.

Before Viewing

Ask children to talk about disabilities. What does it mean to have a mental disability? Can people with mental disabilities get better? How do we help people with mental disabilities? Suggest to children that they think about people's feelings as they watch this film.

Discussing the Program

1. What was special about Bunny?
2. How did Bunny's family feel about her at first? Later, why did the family and other adults cry?
3. What feelings did Bill have about his sister? How was Bill able to help the adults feel better about

Bunny in the end? How did Bill show Bunny that he loved her?

4. The film says, "Happy or sad, this tale is true. What you make of it is up to you." What is true about this story? Do you think it is sad or happy? Why?

5. In what ways today do we try to help people with mental disabilities in their work, in school, in their homes, or in playing or recreation?

6. Have you ever seen a person with a physical or a mental disability? How did you feel? How did you react then? How might you react differently another time? Why?

Activities

1. Draw a picture of someone in this story. Write or tell about what you think that person might be feeling in your picture.
2. Invite someone into the class who knows something about people with mental disabilities. Interview or talk with this person. Make a chart of the things you have learned from this person.
3. Read a book about a person who has a physical or mental disability. Tell the class about this person. What special things can this person do? What kinds of things are difficult for this person? How does this person wish to be treated?

4. Read a book about a child who has a friend or family member with a physical or mental disability. Tell the class something about the child or the person with a disability to interest others in reading this book.

Bibliography

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The Seeing Stick, Jane Yolen, illustrated by Remy Charlip and Demetra Marsalis. Harper, 1977. (y/o)
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Through Grandpa's Eyes, Patricia MacLachlan, illustrated by Deborah Ray. Harper, 1980. (y/o)



Beauty and the Beast

About the Story

This classic French fairy tale, with animation based on Mordicai Gerstein's illustrated book, depicts the story of Beauty, whose love transforms the Beast into a handsome prince. The heart sees what the eyes cannot.

Before Viewing

Ask children what they know about this story. Ask them if they can give examples of things that seem unattractive on the outside but are wonderful on the inside. Or ask children to talk about characteristics of fairy tales and to decide, after viewing the film, what qualities in the story make it a fairy tale.

Discussing the Program

1. How would you describe Beauty? The two sisters? What evidence do you have for the words you chose?
2. Why did Beauty go to the Beast's castle? How do you think she felt after her first night? Why do you suppose she felt that way?
3. Why was the Beast in that shape in the first place? What finally changed him into a human? How could Beauty love the Beast?
4. If children have talked about qualities of fairy tales as suggested in "Before Viewing," ask, How is this a fairy tale?
5. What do you think this story means? Is there a moral or a big idea that the storyteller wishes us to think about?

Activities

1. Design a beautiful and elegant room for the Beast's castle on a piece of paper or in a shoe box. Use fabric, shiny ribbons, and other textures to make it interesting. Tell or write why you designed the room the way you did.



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2. Pretend you are Beauty and write in your diary about life in the Beast's castle. What would you write? Decide on four or five important things that happened to Beauty and write diary entries as she would have written them.
3. Write a story about someone or something not attractive on the outside but beautiful on the inside.
4. Read another story that has a character transformed or changed into a different shape. Why was that character in another shape? How did the character return to his or her original shape? Tell others about your story to interest them in reading it.

Bibliography

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Other retellings of the tale

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(See also the bibliographies of "The Fool of the World and the Flying Ship" for other Russian folktales to compare, and "Pegasus" for other magical horse stories.)

Noah's Ark

About the Story

Taking its text from the Book of Genesis and from a poem found in Peter Spier's *Noah's Ark*, this beloved story is dramatically told by James Earl Jones. In this animated adaptation, God warns Noah that He will destroy the earth, Noah builds the ark, the animals gather and enter in pairs, the doors are closed, and the flood rises. When the flood subsides Noah sends out a dove, which returns with an olive branch, signaling that the land will support life once more. This flood story is one of the cornerstones of literary tradition.

Before Viewing

Ask children what they know about this story. Explain that this flood story is from the Judeo-Christian literary tradition and that other religions have versions of "great flood" stories as well. You may wish to share Peter Spier's *Noah's Ark* before watching the film. If children know the story, let them take turns telling about the pictures in this wordless (except for an opening poem) picture book.

Discussing the Program

1. What was your favorite part of the story? Why?
2. Why did God decide to destroy the earth?
3. Why was Noah chosen to build the ark? How does the filmmaker show us that Noah is a good and kind man?
4. What animals went into the ark? What kinds of food would Noah have had to provide for them? Why was there a rule about cats not eating mice?
5. In this story, what does a rainbow mean?
6. In what ways is Peter Spier's book different from the film

version? Why do you suppose there are these differences? What do you like about reading the book? About seeing the film?

Activities

1. Pretend you are Noah and keep a journal. Write an entry for ten important days of Noah's adventure, starting as you construct the ark and ending as you build a new life.
2. The ark landed on Mt. Ararat, which is a real place. Do some research on Mt. Ararat and locate it on a map. Tell the class about what you find.
3. According to the story, only those animals that went into the ark exist today. Invent an animal that could have lived on the earth but didn't make it to the ark on time. Why didn't that kind of animal get to the ark on time? Make a picture and tell a story about your animal.
4. Read one of the other picture-book versions of Noah's Ark and compare how the artist shows Noah, the ark, the animals, the world, the rainbow, and other things with the pictures in the program.
5. Investigate other flood stories. Why was there a flood? What caused it? What were the results? On a globe, locate the place the flood story you found comes

from. A helpful start is Penelope Farmer's *Beginnings: Creation Myths of the World*, illustrated by Antonio Frasconi; Atheneum, 1979. Also see *Llama and the Great Flood: A Folktale from Peru* by Ellen Alexander; Crowell, 1989.

Bibliography

Noah's Ark, Peter Spier. Doubleday, 1977. (y/o)

Other illustrated versions of the story

Aardvarks, Disembark! Ann Jonas. Greenwillow, 1990. (y/o)

The Ark, Arthur Geisert. Houghton Mifflin, 1988. (y/o)

How the Left-Behind Beasts Built Ararat, Norma Farber, illustrated by Antonio Frasconi. Walker, 1978. (y/o)

Noah and the Ark, Pauline Baynes. Henry Holt, 1988. (y/o)

Noah and the Ark, Tomie dePaola. Harper, 1983. (y/o)

Noah and the Great Flood, Warwick Hutton. Atheneum, 1986. (y/o)

Noah's Ark, Gertrud Fussenegger, illustrated by Annegret Fuchshuber. Harper, 1987. (y/o)

Noah's Ark, Gail Haley. Atheneum, 1971. (y/o)

Noah's Ark, Nonny Hogrogian. Knopf, 1986. (y/o)

Noah's Ark, Jane Ray. Dutton, 1990. (y/o)

Washday on Noah's Ark, Glen Rounds. Holiday, 1991. (y/o)

Why Noah Chose the Dove, Isaac Bashevis Singer, translated by Elizabeth Shub, illustrated by Eric Carle. Farrar, 1974. (y/o)



1989 Lighter Entertainment, L.P.

Rarg

About the Story

The happy citizens of Rarg enjoy their existence until one curious Rargian asks "Where exactly are we, anyhow?" The villagers are shocked to find that they are part of Edwin Barnes's dream, and if he stops dreaming, the consequences are too terrible to imagine. So the Rargians make a bridge to reality and carry the man back to a soundproof chamber where he can go on dreaming. All seems perfect until Edwin begins to dream of pink flamingos, and one by one the Rargians turn into birds and fly away.

Before Viewing

Find out what other imaginary lands children know about, such as Oz, Narnia, Wonderland, or Pooh Corner. What happens in these imaginary lands? What do they predict a place named Rarg will be like? Record children's predictions before viewing.

Discussing the Program

1. What kind of place is Rarg? Were any of the predictions right? In what ways are Rarg and its people very different from our world? How are they the same?
2. What did the man discover? Why did he think this was an important discovery?
3. What plan did the Rargians decide upon? What do you think might have happened if they had done nothing to prevent Edwin Barnes from waking up?
4. The Rargians noticed that five minutes of the dreamer's time equaled two weeks of Rarg time. If the dreamer sleeps about eight hours a night, how many weeks of Rarg time pass in one night?
5. Would you be happy if dreams could come alive? Why? Why not? What might be some results?



1989 Long Collingwood Productions Ltd

6. How is Rarg like other imaginary lands you know about?

Activities

1. Draw a picture of yourself in an amazing dream and write or tell about your picture.
2. Do some research on dreams. Does everyone dream? What makes us dream? How do scientists know a person is dreaming? Write a short report and present it to the class.
3. The people of Rarg enjoyed "discovering just for the sake of discovering." What does this mean to you? What might be some interesting, helpful, useful, or fun discoveries? Draw a model of an imaginary discovery and tell what your discovery does or is.
4. Suppose the next night the dreamer dreams of something else? With others, write another dream that takes the pink flamingoes even further into make-believe.
5. Read one of the "dream books" from the bibliography. Tell a little about the book to interest others in reading it.

Bibliography

Other books about dreams, dreamers, and dreaming

Adelaide and the Night Train, Liz Rosenberg, illustrated by Lisa

Desimini. Harper, 1989. (y)
Ben's Dream, Chris Van Allsburg. Houghton Mifflin, 1982. (y/o)
Cowboy Dreams, Daval Kaur Khalsa. Potter, 1990. (y/o)
Daydreamers, Eloise Greenfield, illustrated by Tom Feelings. Dial, 1981. (y)
The Dream Eater, Christian Garrison, illustrated by Diane Goode. Macmillan, 1986. (1978) (y/o)
The Dream Stair, Betsy James, illustrated by Richard Jesse Watson. Harper, 1990. (y)
Dreams, Peter Spier. Doubleday, 1986. (y)
Free Fall, David Wiesner. Lothrop, 1988. (y/o)
The Funny Dream, Kaethe Zemach-Bersin. Greenwillow, 1988. (y)
Half a Moon and One Whole Star, Crescent Dragonwagon, illustrated by Jerry Pinkney. Macmillan, 1986. (y/o)
In the Night Kitchen, Maurice Sendak. Harper, 1970. (y)
Jar of Dreams, Yoshiko Uchida. Macmillan, 1981. (o)
Matthew's Dream, Leo Lionni. Knopf, 1991. (y/o)
The Pigs are Flying! Emily Rodda. Avon, 1989. (o)
A River Dream, Allen Say. Houghton Mifflin, 1988. (y/o)
Simon's Book, Henrik Drescher. Lothrop, 1983. (y/o)
The Snowman, Raymond Briggs. Random House, 1978. (y)
Tar Beach, Faith Ringgold. Crown, 1991. (y/o)
Where the Wild Things Are, Maurice Sendak. Harper, 1963. (y)

Circus Dreams

About the Story

Three episodes in clay animation describe a place where magical things happen. "The Elephant and the Whale" shows a sad whale on display in a traveling caravan until a sympathetic elephant returns it to the sea. "Timber the Woodsman" is a man saddened by the devastation of the forest where he has lived, but a traveling circus cheers him up and takes him away with them. In "Circus Dream," a boy finds a magical pet and plays happily with it until it returns to the billboard from which it came.

Before Viewing

Ask children what they know about circuses. Why do people go to circuses? Tell them to watch for magical happenings in these three stories. Help them locate France, the source of these stories, on a map or globe.

Discussing the Program

1. What kind of creature did the boy find? Where did it come from? Was it real? How do you know?
2. How did the boy feel about the creature? How do you know?
3. Why was the whale in the container? How did the people react to the whale? Have you ever seen people at a zoo act that way? Why do you suppose some people make fun of or jeer at large animals?
4. How would you describe the woodsman? What do you think he did each day? What might he have done each day if he had stayed at his house after the forest was destroyed?
5. Do any of these stories have a moral or a big idea?

Activities

1. Make a clay figure of a magical animal. Write or tell about what is

magical about your animal. Display each animal on a special circus table.

2. Design a real or magic machine to plant trees to help the woodsman. Explain how your machine works or label the model or drawing you have made.

3. Draw a picture of your idea of what a magical circus might look like inside the circus tent. Write or tell about your picture.

4. Make a list of all the magic happenings you can remember from these three stories. See how many stories or folktales you can list in which something magical happens.

5. Find some of the books or stories listed below in the library and make a display of "Magical Stories" in your classroom so that others may read them.

Bibliography

Stories of magic

Aladdin, retold by Andrew Lang, illustrated by Errol Le Cain. Viking Penguin, 1983. (y/o)

The Amazing Bone, William Steig. Farrar, 1976. (y)

The Blood-and-Thunder Adventure on Hurricane Peak, Margaret Mahy, illustrated by Wendy Smith. Macmillan, 1989. (o)

Caitlin's Holiday, Helen V. Griffiths, illustrated by Susan Condie Lamb. Greenwillow, 1990. (o)

Duffy and the Devil, Harve Zemach, illustrated by Margot Zemach. Farrar, 1986. (1965) (y/o)

The Eyes of the Dragon, Margaret Leaf, illustrated by Ed Young. Lothrop, 1987. (y/o)

The Grey Lady and the Strawberry Snatcher, Molly Bang. Macmillan, 1980. (y/o)

Half Magic, Edward Eager, illustrated by N. M. Bodecker. Harcourt Brace, 1954. (Series) (o)

Herschel and the Hanukkah Goblins, Eric Kimmel, illustrated by Trina Schart Hyman. Holiday, 1989. (o)

The Incredible Painting of Felix Clousseau, Jon Agee. Farrar, 1988. (y/o)

Jumanji, Chris Van Allsburg. Houghton Mifflin, 1981. (y/o)

Liang and the Magic Paintbrush, Demi. Holt, 1980. (y/o)

The Magic Hat of Mortimer Wintergreen, Myron Levoy, illustrated by Andrew Glass. Harper, 1988. (y/o)

The Magician, Uri Shulewitz. Macmillan, 1985. (1973) (y/o)

The Magic School Bus Lost in the Solar System, Joanna Cole, illustrated by Bruce Degen. Scholastic, 1990. (Series) (y/o)

The Midnight Horse, Sid Fleischman, illustrated by Peter Sis. Greenwillow, 1990. (o)

Pig Pig and the Magic Photo Album, David McPhail. Dutton, 1986. (Series) (y)

Sylvester and the Magic Pebble, William Steig. Simon and Schuster, 1969. (y)

The Talking Eggs, Robert D. San Souci, illustrated by Jerry Pinkney. Dial, 1989. (y/o)

The Wish Giver: Three Tales of Coven Tree, Bill Brittain. Harper, 1983. (Series) (o)



La Maison du Cinema de Grenoble

More Hungarian Folktales

About the Stories

Four Hungarian stories are told using familiar folktale patterns. In "The Poor Man's Vineyard," the youngest of three sons is helped by magical horses to perform three tasks and win a princess. In "First the Dance, Then the Feast," a poor farmer uses a magic fiddle and table to keep the landlord from raising his rent. In "The Wandering of the Needle, the Dog, the Crayfish, the Egg, and the Rooster," five unlikely friends outwit a band of foxes. "The Astronomer, Thief, Hunter, and Tailor," four brothers or "helpful companions," use their talents to work together to achieve fame and fortune.

Before Viewing

Tell children that these four folktales have patterns that they might recognize. For instance, what happens when some characters leave home and go off on an adventure? What or who usually helps an adventurer? Ask them to look for the parts of these stories that remind them of other folktales.

Discussing the Program

1. Why did each member of the group decide to go wandering? What did the foxes think was in the house? How did each of the wanderers protect itself?
2. What magical objects help the characters? How? Do you know other folktales in which magical objects like these appear?
3. What talent did each brother possess? What clues show us each brother's special talent or profession? What rewards do the brothers receive for their efforts? Why doesn't anyone marry the princess?



1985 Magyar Television

4. Why do you think the youngest brother in "The Poor Man's Vineyard" succeeds while the two older brothers fail?
5. How are these tales like other tales you know? How are they different?
6. What do you notice about the music in these stories? How does the music suit these folktales?

Activities

1. Make a list of folktales you remember. Find out what country these folktales come from and locate them on a world map. Why do you suppose so many folktales from Europe sound a little bit alike?
2. Read *The Bremen Town Musicians* (see bibliography) and compare it with "The Wandering of the Needle, the Dog, the Crayfish, the Egg, and the Rooster."
3. In one story in the program, some friends go on an adventure. Find four objects. Make up a story about the objects and tell it to others. Or, with others, be the voices for the objects and put on a play about their adventure.
4. With others, use one of the folktale patterns in these stories to write your own folktale. Tell it or dramatize it for others.

5. Read one of the stories below and decide in what ways it is like one of these Hungarian folktales. Tell others about your story to interest them in reading it.

Bibliography

Other folktales to compare

- The Bremen Town Musicians*, the Brothers Grimm, retold and illustrated by Donna Diamond. Delacorte, 1981. (y)
- The Bremen-Town Musicians*, the Brothers Grimm, retold and illustrated by Ilse Plume. Harper, 1987. (1980) (y)
- The Bremen Town Musicians*, the Brothers Grimm, translated by Elizabeth Shub, illustrated by Janina Domanska. Greenwillow, 1980. (y)
- The Fool of the World and the Flying Ship*, Arthur Ransome, illustrated by Uri Shulevitz. Farrar, 1968. (y/o)
- The Glass Mountain*, the Brothers Grimm, retold and illustrated by Nonny Hogrogian. Knopf, 1985. (o)
- Two Greedy Bears: Adapted from a Hungarian Folktale*, Mirra Ginsburg, illustrated by Jose Aruego and Ariane Dewey. Macmillan, 1976. (y)
- Vasilissa the Beautiful*, adapted by Elizabeth Winthrop, illustrated by Alexander Koshkin. HarperCollins, 1991. (y/o)

(See also the bibliography of "The Fool of the World and the Flying Ship" for other Russian folktales to compare, and "Pegasus" for other magical horse stories.)

The Boy in the Oak Tree

About the Story

In this Swedish live-action film, a boy refuses to eat his peas and mashed potatoes and retreats to an oak tree. He spends several years there in a nest he builds and becomes a local celebrity. Or is it only a dream?

Before Viewing

Tell the children that this story was filmed in Sweden. Help them find Sweden on a map or globe. Suggest they look for clues that this takes place there. Ask them what happens in their families when they are served a food they do not like. What foods do children dislike?

Discussing the Program

1. What didn't Malte like about his dinner? How did the filmmaker show us that Malte hates peas?
2. What season was it when Malte decided to move into the tree? How much time passed while he was in the tree? How do you know?
3. How did Malte's parents feel about his protest at the beginning? How did they feel at the end of the film? Do his parents love him? How do you know?
4. How was Malte able to stay up in the tree so long? What were some of the good things about living in a tree?
5. What do you guess Malte is thinking as his mother dishes up the green beans at the end?
6. What did you notice about the music in the film? Why do you think the filmmaker chose this kind of music?

Activities

1. Draw a picture of yourself eating your favorite or least favorite food. Write or tell about what your picture shows.
2. Design a tree house or nest for



Sören Skjott for Sveriges Television

yourself. Draw a floor plan or a picture of your tree house and label or tell about the important features.

3. With others, choose four foods that people your age might not like, such as liver, scallops, avocados, or yellow squash. Divide a large piece of paper into four parts and write the name of a food in each part. Then ask classmates to sign their names once under their least favorite food. Write or tell the class about what your chart shows. Can you think of ways to graph your findings?
4. What do parents do when their children don't want to eat certain foods? Write your advice for what you think parents should do when their kids won't eat something.
5. Read one of the books about eaters and eating and describe the eater's problem. Tell the class a little about your choice to interest them in reading your book.

Bibliography

About eaters and eating

- Aldo Applesauce*, Johanna Hurwitz. Morrow, 1979. (o)
Bread and Jam for Frances, Russell Hoban, illustrated by Lillian Hoban. Harper, 1964. (y)

Bunnicula: A Rabbit-Tale of Mystery, Deborah and James Howe, illustrated by Alan Daniel. Macmillan, 1979. (o)

Eating the Alphabet: Fruits and Vegetables from A to Z, Lois Ehlert. Harcourt, 1989. (y)

Eats: Poems, Arnold Adoff, illustrated by Susan Russo. Lothrop, 1979. (y/o)

Gregory the Terrible Eater, Mitchell Sharmat, illustrated by Jose and Ariane Dewey. Macmillan, 1980. (y)

How to Eat Fried Worms, Thomas Rockwell. Watts, 1973. (y/o)

No Peas for Nellie, Chris L. Demarest. Macmillan, 1988. (y)

Pancakes, Pancakes! Eric Carle. Picture Book Studio, 1990. (y)

Poem Stew, selected by William Cole, illustrated by Karen Ann Weinhaus. Lippincott, 1981. (y/o)

The Queen of Eene, Jack Prelutsky, illustrated by Victoria Chess. Greenwillow, 1978. (y/o)

Stone Soup, Tony Ross. Dial, 1987. (y)

Stone Soup, John Warren Stewig, illustrated by Margot Tomes. Holiday, 1991. (y/o)

The Soup Stone, Iris VanRynbach. Greenwillow, 1988. (y)

Strega Nona, Tomie dePaola. Prentice-Hall, 1975. (y)

Watch Out for the Chicken Feet in Your Soup, Tomie dePaola. Simon & Schuster, 1975. (y/o)

Where the Sidewalk Ends, Shel Silverstein. Harper, 1974. (y/o)

Would You Rather . . ., John Burningham. Crowell, 1978. (y/o)

Oh, Mr. Toad!

About the Story

The stoats and weasels have taken over Toad Hall once again and have placed an impostor Toad within. Toad's friends, Badger, Mole, and Ratty, discover the trick and hatch a plan to rid their neighborhood of these criminals and to free Toad from imprisonment in his own house. Depicted in three-dimensional animation, the characters and situations in this two-part program are based on Kenneth Grahame's well-loved classic, *The Wind in the Willows*.

Before Viewing

Ask children what they know about *The Wind in the Willows*. If some know the story, ask them to describe the characters and the place where the story happens. Tell the children that, in this further adventure of the four animal friends, there are two Toads, the real one and an "impostor." Help children define the word "impostor." (Before viewing Part II, review Part I with the children if some time has passed.)

Discussing the Program

Part I

1. What kinds of activities does Toad like to do? What do his friends like to do? How is Toad different from his friends?
2. Why did the chief weasel want to take over Toad Hall? What do you think he might do if his plan succeeds?
3. The impostor Toad is an actor and a *con man*. What do you think a *con man* is?
4. How did Izembard, the impostor, cause trouble among Toad's friends? Why did he do that?

5. How did his friends realize that Toad was in trouble? What do you think they might do to get Toad back?

Part II

1. In what ways does the film-maker help us see that the weasels are the "bad guys"? What words would you use to describe the weasels?
2. Why couldn't Toad just escape with his friends?
3. In the end, how did the friends know the true Toad from Izembard, the impostor Toad? What was the Toad family motto? Can you think of another test for identifying the true Toad?

Activities

1. Badger is always quoting his old father when things become difficult. Make a list with the class of sayings people use when things become difficult. Do you know where any of these sayings come from?
2. Write a newspaper article telling of the capture of the impostor and the chief weasel. Make up an interview with one of the characters and quote what he says in your article.
3. With others, make a collage picture of a scene from the film. Choose colored paper to use as your background to show whether this is a daytime or nighttime scene and an indoor or outdoor one. Write or tell about what your picture shows.
4. Read another animal adventure and tell others about it to interest them in reading the book, too.

Bibliography

The Wind in the Willows, Kenneth Grahame, illustrated by Ernest H. Shepard. Scribners, 1933. (o)

Other adventurous-animal fantasies

A Bear Called Paddington, Michael Bond, illustrated by Peggy Fortnum. Houghton Mifflin, 1960. (Series) (y/o)

The Acorn Quest, Jane Yolen, illustrated by Susanna Natti. Crowell, 1981. (y/o)

Bunnicula: A Rabbit-Tale of Mystery, Deborah and James Howe, illustrated by Alan Daniel. Macmillan, 1979. (Series) (o)

The Cricket in Times Square, George Selden, illustrated by Garth Williams. Farrar, 1960. (Series) (o)

Dominic, William Steig. Farrar, 1984. (1972) (o)

Finn Family Moomintroll, Tove Jansson. Farrar, 1989. (o)

Hickory, Palmer Brown. Harper and Row, 1978. (o)

Hot-Air Henry, Mary Calhoun. Morrow, 1981. (Series) (y/o)

The House at Pooh Corner, A. A. Milne, illustrated by Ernest H. Shepard. Dutton, 1928. (Series) (y/o)

Mossflower, Brian Jacques. Putnam, 1988. (Series) (o)

Pigs Might Fly, Dick King-Smith, illustrated by Mary Rayner. Viking Penguin, 1982. (o)

Rabbit Hill, Robert Lawson. Viking Penguin, 1944. (o)

The Story of Ferdinand, Munro Leaf, illustrated by Robert Lawson. Viking Penguin, 1936. (y/o)

The Tale of Peter Rabbit, Beatrix Potter. Warne, 1987. (1900) (y)

(See the bibliographies at the end of "The Wind in the Willows" and "Abel's Island" for picture books and fantasies about adventurous animals.)



George Hall/James Television

Bill the Minder

About the Story

A classic picture-book series by W. Heath Robinson, *Bill the Minder* has been a favorite with British children for over 75 years. In each episode, Bill meets an eccentric character while baby-sitting for his young cousins. Bill usually invents a preposterous Rube Goldberg-type machine to help the character out of some silly dilemma.

Before Viewing

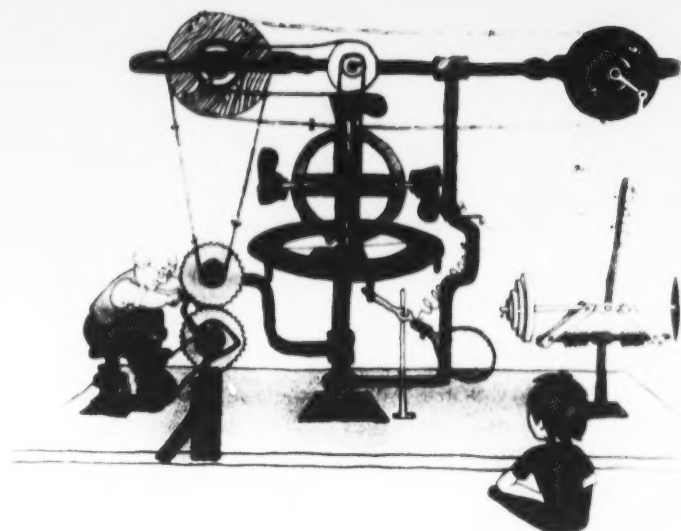
Tell children this story comes from Great Britain and help them locate it on a map or globe. Tell children that *minder* is a British term for *babysitter* and ask them to be on the lookout for other British ways of saying things that may differ from the way we say them in this country.

Discussing the Program

1. Why wouldn't Uncle Crispin eat? How did Chloe fatten him up? How would you fatten him up?
2. What crazy inventions did Bill create? How did these work?
3. What do you think Chad and Boadicea like about their cousin Bill? What words would you use to describe Bill?
4. Why was the king in hiding? Why is it difficult to be in charge of things? Would you rather be the king or one of his followers? Why?
5. What things are funny in this film? Much of the story exaggerates things or makes them seem larger than life. What examples of exaggeration can you find?

Activities

1. Draw a picture of your favorite part of the story. Tell what it shows.
2. There are many British words used in this film, such as *jelly*, *minder*, and *holiday*, which we call by other names. Make a chart. On



1985 Reunited Films

one side put "British English" and on the other side put "American English." Then fill in your chart, translating from one side to the other.

3. With others, write a story describing Bill's next adventure.
4. Make a map of the story starting with Bill's first wandering on the Downs where his uncle is picking mushrooms. Use a key or label where important events happened and where Bill met other people in the story.
5. Read another book about inventions or inventors. Draw a picture of an invention from that book and tell others in the class about it.

Bibliography

Inventions and inventors

- Ben and Me*, Robert Lawson. Little, Brown, 1939. (o)
Bored, Nothing to Do, Peter Spier. Doubleday, 1978. (y/o)
Danny Dunn and the Anti-Gravity Paint, Jay Williams and Raymond Abrashkin. Archway, 1979. (Series) (o)
Doctor DeSoto, William Steig. Farrar, 1990. (1982) (y)
Eyewitness Books: Invention, Lionel Bender, photographs by Dave King. Knopf, 1991. (o)

- The Furious Flycycle*, Jan Wahl. Delacorte, 1968. (o)
Guess Again: More Weird and Wacky Inventions, Jim Murphy. Bradbury, 1986. (Series) (o)
The Hokey-Pokey Man, Steven Kroll, illustrated by Deborah Kogan Ray. Holiday, 1989. (o)
How Pizza Came to Queens, Dayal Kaur Khalsa. Crown, 1989. (y/o)
How to be an Inventor, Harvey Weiss. Crowell, 1980. (o)
Leonardo da Vinci, Alice and Martin Provensen. Viking, 1984. (y/o)
Marr, Marilyn Sachs. Doubleday, 1970. (o)
Mrs. Piggle-Wiggle, Betty MacDonald, illustrated by Hilary Knight. Harper, 1957. (Series) (o)
A Near Thing for Captain Najor, Russell Hoban, illustrated by Quentin Blake. Atheneum, 1976. (y/o)
The One and Only, Super-Duper, Golly-Whopper, Jim-Dandy, Really-Handy Clock-Tock Stopper, Patricia Thomas, illustrated by John O'Brien. Greenwillow, 1990. (o)
Steven Caney's Invention Book, Steven Caney. Workman, 1985. (o)
The Trouble with Dad, Babette Cole. Putnam, 1986. (y)
What Has Wild Tom Done Now? A Story of Thomas Alva Edison, Robert Quackenbush. Prentice-Hall, 1981. (o)
What's the Big Idea, Ben Franklin? Jean Fritz. Putnam, 1982. (1976) (o)

The Pied Piper of Hamelin

About the Story

Taking its text from the famous poem by Robert Browning, this familiar story is told with animated puppets. A mysterious stranger saves the town of Hamelin from a plague of rats by luring them away with his magic pipe. When the town refuses to pay him, the piper takes his revenge by again playing his pipe, but this time it is all but one of the town's children who are lured away. They follow the Pied Piper through the mountains, never to be seen again.

Before Viewing

Ask children what they know about this story. If you wish to read the tale beforehand, select an illustrated version of the original poem or one of the several retellings available.

Discussing the Program

1. Why were rats such a problem in Hamelin? What were some of the things the rats did?
2. What did the townsfolk think of the mayor and the corporation? How do you know?
3. How does the filmmaker show us that the Pied Piper is not an ordinary person? What things does he do that seem to be magic?
4. Why didn't the mayor keep his bargain? Did the Pied Piper have a good reason to lead the children away? Why didn't the townspeople stop him?
5. Is there a moral or a big idea in this story? What does this story mean?
6. The poet Robert Browning suggests that this actually happened. Make a list of what things in the story could be true.

Activities

1. In the film, stained-glass pictures help the townspeople remember this time. Draw a large circle and make your own bright picture to remember the story. Cut out your picture and display it in a window so that light can pass through it. Write about what your picture shows.
2. Dress a doll as if it were the Pied Piper. Set up a scene from the film that shows the Piper either with the children or leading the rats. Use toys or figures you make for your scene.
3. With others, act out some of the story. Decide what parts are important and talk about what the people should say and do. Act out a part and then discuss how you could change what you say or do to make it even better.
4. Have you ever been tempted not to keep a bargain? Write a story about a person who did not keep his or her word. With some friends, dramatize this story. Before dramatizing it, plan what scenes you will use to show the problem, the bargain, the word not kept, and the results.
5. Look up *The Pied Piper of Hamelin* in a library and see what

else you can learn about the facts of this story. Who did Browning write the poem for? Report your findings to the class.

6. Compare several retellings of the story. Which one do you like best? Why? Tell others about your favorite version.

Bibliography

Illustrated versions of the poem

- The Pied Piper of Hamelin*, Robert Browning, illustrated by Kate Greenaway. Warne, 1889. (o)
The Pied Piper of Hamelin, Robert Browning, illustrated by Anatoly Ivanov. Lothrop, 1986. (o)

Illustrated retellings of the story

- The Pied Piper of Hamelin*, retold by Stephen Corrin and Sara Corrin, illustrated by Errol Le Cain. Harcourt, 1989. (y/o)
The Pied Piper of Hamelin, Robert Browning, illustrated by Tony Ross. Lothrop, 1978. (y/o)
The Pied Piper of Hamelin, Robert Browning, retold and illustrated by Donna Diamond. Holiday, 1981. (y/o)
The Pied Piper of Hamelin, retold and illustrated by Mercer Mayer. Macmillan, 1987. (y/o)
The Pied Piper of Hamelin, revised and illustrated by Terry Small. Harcourt, 1988. (y/o)



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The Reluctant Dragon

About the Story

This is the tale of a dragon who is not what people expect him to be. In a cave high on the Downs, a shepherd's son discovers a different kind of dragon — a pacifist, poetry-spouting, mildmannered reptile. When the villagers learn of the dragon's existence, however, they expect the worst and call in Saint George. Since the boy, the dragon, and the knight do not want a real fight, the three work out a happy compromise.

Before Viewing

Find out what children know about dragons (that they breathe fire, and eat sheep and people, that knights kill them, and so on) and ask how they know this. Explain that the dragon character is one of the literary building blocks of folktales and fantasy. You may wish to read aloud the classic picture book by Kenneth Grahame (see bibliography) before children see the film.

Discussing the Program

1. What words would you use to describe the boy? What words would you use to describe the dragon? How are these two alike?
2. What did the villagers expect the dragon to do? What proof did they have that the dragon would act this way? What did they decide to do?
3. Saint George was a knight. What was he supposed to do? Was he eager to do battle with the dragon? How do you know?
4. Is there a big idea or theme in this story? What might the author of this story be trying to tell us?
5. Why was the dragon called *reluctant*?



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Activities

1. Saint George told the villagers never to judge anyone or anything by his or her or its appearance. What does this mean? Have you ever misjudged someone because of looks? Write or talk about someone who learned this lesson the hard way.
2. Either before viewing or as a follow-up, read Margaret Hodges's retelling of *Saint George and the Dragon*. How do the dragon and Saint George in this book differ from the characters in "The Reluctant Dragon"?
3. Read one of the dragon books from the bibliography. Then make a picture of your dragon and mount it on a large mural you and others make of "The Land of the Dragons." Before mounting your pictures, design a background to make your dragons look at home. Write or talk about what this mural shows and how you made it.
4. Read one of the dragon books from the bibliography. Pretend you are a character in the book and write or tell about your adventure

with a dragon. Or, pretend you are the dragon, and write or tell about your adventure from its point of view.

Bibliography

Illustrated versions of the story

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Other dragon stories

- Alexander and the Dragon*, Katharine Holabird, illustrated by Helen Craig. Crown, 1988. (y)
Custard the Dragon, Ogden Nash. Little, Brown, 1973. (1936) (y/o)
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The Dragon ABC Hunt, Loreen Leedy. Holiday, 1986. (Series) (y)
The Dragon of Og, Rumer Godden. Viking, 1981. (o)
The Dragon's Robe, Deborah Nourse Lattimore. Harper, 1990. (y/o)
Everyone Knows What a Dragon Looks Like, Jay Williams, illustrated by Mercer Mayer. Macmillan, 1976. (y/o)
Eyes of the Dragon, Margaret Leaf, illustrated by Ed Young. Lothrop, 1987. (y/o)
The Fourth Question: A Chinese Tale, retold by Rosalind C. Wang, illustrated by Ju-Hong Chen. Holiday, 1991. (y/o)
Jack and the Fire Dragon, retold and illustrated by Gail Haley. Crown, 1988. (y/o)
Jeremy Thatcher, Dragon Hatcher, Jane Yolen, illustrated by Bruce Colville. Harcourt, 1991. (y/o)
The Knight and the Dragon, Tomie dePaola. Putnam, 1980. (y)
The Loathsome Dragon, David Wiesner and Kim Kahng, illustrated by David Wiesner. Putnam's, 1987. (o)
My Father's Dragon, Ruth Stiles Gannett, illustrated by Ruth Chrisman Gannett. Random House, 1986. (1948) (Series) (y/o)
Saint George and the Dragon, adapted by Margaret Hodges, illustrated by Trina Schart Hyman. Little, Brown, 1984. (o)
The Secret in the Matchbox, Val Willis, illustrated by John Shelley. Farrar, 1988. (y)

Frog and Toad

Two Programs

About the Stories

Animated with movable latex puppets are five selections from the book *Frog and Toad Are Friends* and all but the first selection from *Frog and Toad Together* (see bibliography). Part of the second half hour is devoted to a behind-the-scenes look at how the filmmaker creates Frog and Toad and makes them move, develops the sets, and provides the voices.

Before Viewing

Read aloud a selection from *Frog and Toad Are Friends* and ask children to think of ways Frog and Toad show that they are friends. Record important points in the discussion on a two-part chart, "Ways Frog Helps Toad / Ways Toad Helps Frog," and add more details after seeing the film.

Discussing the Program

Frog and Toad Are Friends

1. What are some of the nice things Frog and Toad did for each other? What words would you use to describe Frog and Toad?
2. How did Frog trick Toad into getting up in April instead of waiting until May? Was this a nice trick or a nasty one? Why?
3. How did Toad try to help himself remember a story? What would you have done instead?

Frog and Toad Together

1. What other things have these friends done for each other? What is a friend? Are good friends usually more similar to or more different from each other?
2. What things did Toad do to try to help his seeds grow? Did Toad help his seeds? What would you have done?

3. Toad had a bad dream. Why was it bad for him? Does this dream say anything about what friends don't do to each other?
4. If you could talk to the filmmakers, what questions would you ask about how they made this film? Now watch "Behind the Scenes" to see if some of your questions are answered.

Activities

1. Make a diorama of a part of Toad's house, using a small box. Be sure to include something from the story, such as Toad's letter or his special calendar. Write about what you have made.
2. Read through the chart about the ways in which Frog and Toad help each other. Make a book about what a friend is.
3. Make a museum of real things from the stories, such as string used to tie the box of cookies or a feather of the birds who ate them. Label each item, telling what it is and where it came from. Display with the Frog and Toad books.
4. Read another book about friendship and tell others about it to interest them in reading it.

Bibliography

- Frog and Toad Are Friends*, Arnold Lobel. Harper, 1970. (Series) (y)
Frog and Toad Together, Arnold Lobel. Harper, 1972. (y)

Other books about friends

- Amos & Boris*, William Steig. Farrar, 1971. (y/o)
Angelina and Alice, Katharine Holabird, illustrated by Helen Craig. Crown, 1987. (y)
Best Friends for Frances, Russell Hoban. Harper, 1969. (Series) (y)
Cherries and Cherry Pits, Vera B. Williams. Greenwillow, 1986. (y/o)
Chester's Way, Kevin Henkes. Greenwillow, 1988. (y)
Friends, Helme Heine. Macmillan, 1983. (y)
Gabrielle and Selina, Peter Desbarats, illustrated by Nancy Grossman. Harcourt, 1968. (y/o)
George and Martha, James Marshall. Houghton Mifflin, 1972. (y)
Henry and Mudge and the Happy Cat, Cynthia Rylant, illustrated by Suçie Stevenson. Bradbury, 1990. (y/o)
I Have a Friend, Keiko Narahashi. Atheneum, 1987. (y)
Jerry on the Line, Brenda Seabrooke. Bradbury, 1990. (o)
Making Friends, Margaret Mahy, illustrated by Wendy Smith. Macmillan, 1990. (y/o)
Ruthann and Her Pig, Barbara Ann Porte, illustrated by Suçie Stevenson. Orchard, 1989. (o)
The Scarebird, Sid Fleischman, illustrated by Peter Sis. Greenwillow, 1988. (y/o)
Smile, Ernest and Celestine, Gabrielle Vincent. Greenwillow, 1982. (Series) (y)
Teacher's Pet, Johanna Hurwitz, illustrated by Sheila Hamanaka. Morrow, 1988. (Series) (o)
Teammates, Peter Golenbeck, illustrated by Paul Bacon. Harcourt, 1990. (y/o)
Will I Have a Friend? Miriam Cohen. Macmillan, 1967. (Series) (y)



Churchill Films

The Wind in the Willows

About the Story

In this 90-minute series special, puppet animation of Kenneth Grahame's classic novel tells the delightful story of an unusual group of friends: wise old Badger, kind and innocent Mole, brave and generous Rat, and reckless and impetuous Toad. The story follows the misadventures of Toad, whose infatuation with cars keeps getting him into trouble, and the noble efforts of his friends to get him out of it.

Before Viewing

Some children may have seen another cartoon version of this while others may have heard the story read aloud. Before viewing, ask children what they know about the story. Or read the first two chapters of *The Wind in the Willows* or one of the illustrated chapters in picture-book format. Ask children what they can tell about the characters and the setting so far.

Discussing the Program

1. What kind of character is Rat? Mole? Badger? How do you know?
2. How do their personalities differ from Toad's? What kinds of things does Toad do that you would like to do, too? Which animal would you choose for a friend? Why?
3. Toad had many adventures and most ended in disaster. Tell about one of his adventures and who or what helped Toad out of trouble.
4. Has Toad changed by the end of the story? Why do you think he has or has not?
5. What do you notice about the language of the storyteller in this film? How does the film make you feel? What does it make you think about?

Activities

1. Design a board game of adventures Toad had or might have had in the story. Design your game to get Toad through all his adventures and safely back to Toad Hall. Play the game to iron out the bugs and then write directions so that others may enjoy your efforts.
2. Rat and Mole loved to "mess about in boats." What is one of your favorite quiet things to do? Where do you do this? Write about your favorite place and thing to do.
3. Toad liked to recite poems in praise of himself. If you were to write a poem about someone you like or admire, in real life or in a book you've read, who would you choose? Try writing a poem in praise of that person.
4. Choose one of your favorite characters in the story and pretend you know that character well. Write a description of that character as if he were your friend.
5. Compare several illustrated versions of this story. See how each illustrator pictures the characters, the river or woods, Toad Hall, the jail, and the wagon on the open

road. Which illustrator's version do you most enjoy? Why?

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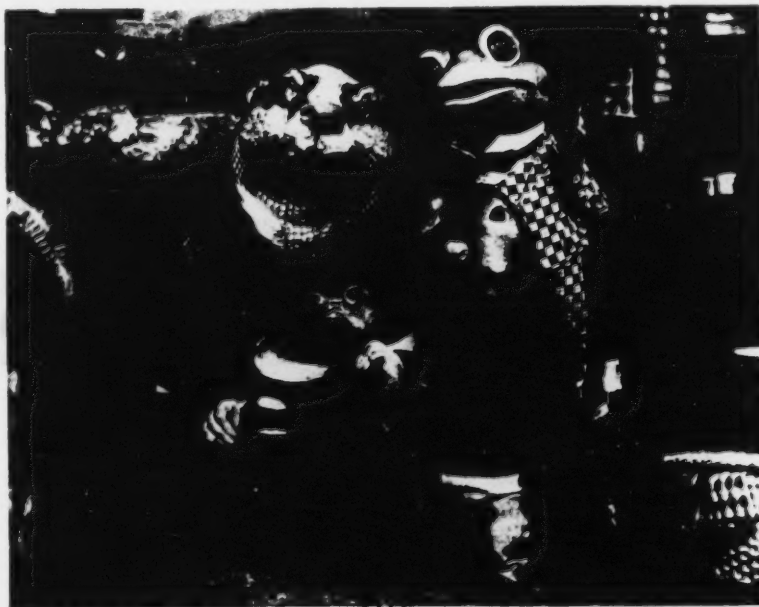
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The Wind in the Willows, Kenneth Grahame, illustrated by Ernest Shepard. Scribner, 1933. (o)
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- The Open Road*, Kenneth Grahame, illustrated by Beverly Gooding. Scribner, 1980. (y/o)
The River Bank, Kenneth Grahame, illustrated by Adrienne Adams. Scribner, 1977. (y/o)
Wayfarers All, Kenneth Grahame, illustrated by Beverly Gooding. Scribner, 1981. (y/o)

(See the bibliography at the end of "Oh, Mr. Toad!" for other stories about adventurous animals.)



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1-800-229-STOR

Uncle Elephant Frog and Toad Are Friends Frog and Toad Together

Non-theatric distributor:
Churchill Films
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in CA (213) 207-6600

Abel's Island

Non-theatric distributor:
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New York, NY 10018
(212) 730-0280

Home video distributor:
Random House Video
400 Hahn Rd.
Westminster, MD 21157
(800) 733-3000
Ask for title # 39489870-2

The Man Who Planted Trees

Non-theatric distributor:
Direct Cinema
P.O. Box 69799
Los Angeles, CA 90069
(800) 525-0000
in CA (213) 396-4774

Bill and Bunny The Happy Circus As Long As He Can Count the Cows The Silver Coronet

Non-theatric distributor:
Coronet-MTI
108 Wilmot Rd.
Deerfield, IL 60015
(800) 621-2131

The Pied Piper of Hamelin The Talking Parcel (Parts I and II)

Non-theatric distributor:
Media Guild
11722 Sorrento Valley Rd.
Suite E
San Diego, CA 92121
(619) 755-9191

The Wind in the Willows

Home video distributor:
Thames Video Collection
Dept. 8747
P.O. Box 3012
Wallingford, CT 06494
Ask for *Wind in the Willows*
(Volume 1).
Not available by phone.

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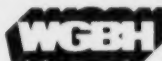
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